

MISS CROTHERS'S "EVERYDAY" IS A COMEDY OF MANNERS

Several Domestic Questions Settled in Play With Some Amusing Scenes.

Miss Rachel Crothers undertook to settle several questions last night in "Everyday," which Mary Kilkpatrick produced at the Bijou Theatre. The finishing touch in Europe of a young woman from a Western town had occupied five years. She ought to have been rather well done by that time. In her parents' house she found it difficult to understand the bullied, furtive mother and the blustering father who did so much for her and never spoke a gentle word to his wife.

She began her reforms by doing over the drawing room. It was rather a representative specimen of late Victorian decoration when she came home to the region for her husband. The application of her ideas left it colorless, if somewhat Oriental in what the decorators call "feeling." The flapper in the play thought the best thing about it was the picture that matched the wall paper.

Departing from the field of art, in which she seemed to be at home, the traveler picked out the richest man in the region for her husband. Nobody mentioned how much he had, but there was a casual reference to his "last ten millions." They were said to be made too quickly. All this money got him into trouble after the young woman had expressed her great admiration of wealth in the right hands. There was a Federal investigation of this rich man, which seemed to suggest that the Government did not regard his hands as the right ones to be clasped about this money.

Being kind to one another, helping everybody along—she boasted of having sheltered a prostitute in her apartment abroad—and similar doctrines were also a part of the equipment of this young woman who knew so much about art and money. There was a rich boy in the town who loved her and a poor one who hesitated to say so, although he proved an eloquent mouthpiece for Miss Crothers' indignation over the treatment of the returned soldiers. He had a talent for drawing and after a while won the rich girl. There was altogether much unamusing as to the treatment of the prostitute's hands to hold not only his last ten million but all he had.

There was no doubt of the audience's enjoyment of "Everyday" and Miss Crothers' theories. There would have been, however, much greater artistic satisfaction in her work if the play had kept in the course the first act started it. There were some admirable touches of nature in this first act. It led the spectators to expect something important in its excellence.

The rich, noisy husband, the bullied, frightened wife hiding furtively in a corner of the study drawing room—these were recognizable creatures. There was less of life in the girl back from her educational travels in Europe with the chaperon who brooded over the street waiter, the returned doughboy was altogether of the theatre. The flapper also was a graphic example of this prevailing type which seems to use the same language in every play.

Yet none of these characters seemed later to be doing in the least what they would have been expected to. The man of finance did not appear at all. But this heroine seemed to love him, so she kept a note to assure him of her loyalty in his trouble. The solidarity of the opening act dissolved in rather unimpressive and certainly uninteresting matters. The strength of the drama seemed to depart with the Victorian decorations. There was some excellent acting throughout the whole of "Everyday" so there was cause for gratitude.

Miss Minnie Dupree as the sick and frightened little woman of the house made a pearly tragic figure, which was quite the most impressive in the play. Miss Lucile Watson, who was brilliant as usual in manner, seemed rather hard by her side. Miss Tallulah Bankhead was the daughter polished by European training which did not reveal itself in her bearing. She stooped in accordance with the demands of the fashionable silhouette and had altogether over-

Miss Lucile Watson.

looked any advantage there might be in dignity of carriage. Yet she always was lovely to contemplate. Miss Watson was monotonous to hear but never to see.

Henry Hull had a trying role as the gifted son of the butcher and seemed uncommonly spontaneous in speech and gesture. Frank Sheridan was the noisy rich man and Don Burroughs an uncommonly ardent lover. Miss Mary Donnelly seemed to have as much fun looking at the flapper as the audience had in watching her.

NOTES OF THE THEATRES.

The subject of the message which William Faversham, star of "The Silver Fox," will deliver at the close of the professional matinee of that comedy at Maxine Elliott's Theatre to-morrow, is concerned with the Stage Children's School, an organization founded by Mrs. Franklin Robinson, daughter of the late Bishop Greer.

John Bowman, president of the Hotel Owners Association, has selected "Shuffle Along," the negro musical melange, for the midnight entertainment of the association at their annual dinner to-morrow night at the Biltmore Hotel.

The Theatre Guild will present two plays from the French on its second bill of the season at the Garrick Theatre on Monday night, November 22. "The Wife With a Smile," in which Arnold Daly and Blanche Yurka will appear, and "Vaubourchou," a farce in two acts.

The Hanneford family of equestrians will be retained for a second week at the Winter Garden, beginning next Monday.

The new musical comedy with book by Guy Bolton, lyrics by Clifford Gray and music by Ivan Caryll, which the Shuberts will present, will be called "Little Miss Raffles."

Miss Polly Anna, Hungarian dancer and premier danseuse of the Royal Opera House at Budapest, has just arrived here and will appear soon at a New York theatre for a brief engagement.

"Get Together" at the Hippodrome was viewed yesterday afternoon by twenty-five children and the Brooklyn Home for the Blind, the Roman Catholic Orphan Asylum, School, Brooklyn, and St. Christopher's, Debra Perry, making a total of 1,000 young people who have seen the spectacle.

The Ambassador of Argentina and Mme. Le Breton have been invited to attend a performance of the Argentine tango at the Keith Theatre in Washington, D. C., next week, when Miss Florence Watson will be the headline in ballroom dances.

ASK A RECEIVER FOR 'TANGERINE'

W. J. Faunce, Who Put in \$45,000, Goes to Court.

Justice Charles L. Guy in the Supreme Court yesterday reserved decision on an application of William J. Faunce and John J. Watts for an order appointing a receiver to conduct all business pertaining to the musical comedy "Tangerine," now playing at the Casino.

It was explained for them yesterday that Faunce had put \$45,000 into the production and Watts claims a 10 per cent. interest and that neither of them had ever received any profits from it. Counsel for them insisted that the piece has been taking in gross receipts of about \$25,000 a week and that Carle Carlton, the producer of it, has deposited all its earnings to the credit of Carle Carlton, Incorporated, a concern in which they have no interest.

Faunce is a distributor of automobiles and Watts was interested in the Crest Pictures Corporation, a former film enterprise of Carlton's.

PART FOR MISS FERRIDAY.

Carolyn W. Ferriday, daughter of Mrs. Henry McKee Ferriday of 81 East Fifth street, and a member of the Junior League, who made her stage debut with E. H. Sothern and Julia Marlowe at the Century Theatre a few weeks ago, will have her first speaking part when "The Merchant of Venice" is presented next Monday night. She will appear as Balthazar.

AMUSEMENTS.



THE EDISON SHOP

473 Fifth Avenue
Bet. 40th & 41st Sts.

NEW 'FROLIC' TO-NIGHT.

Mr. Ziegfeld Again Presents Midnight Roof Attraction.

Broadway night life is expected to come into its own again when Florenz Ziegfeld, Jr., revives to-night the "Midnight Frolic" in a new form atop the New Amsterdam Theatre, after having closed this style of roof entertainment six months ago. The producer has reduced his prices, making table seats \$5.

Instead of \$5. The roof has been entirely redecorated and a new restaurant installed, with a reduction in prices promised there also.

The new "Frolic" will be made notable by the return of Will Rogers, cowboy humorist to the Ziegfeld floor, where he first came into prominence. The sixth edition of the "Frolic" was staged by Leon Errol. The lyrics and music are by Gene Buck and Dave Stamper and the scenery by Joseph Urban.

Among those in the cast are Muriel Stryker, Gloria Foy, Carletta Ryan, Nina Whitmore, Edna Wheaton, Avenue Taylor, Helen Lee Worthing, the Shaw sisters, Kitty Kelly, Athos, Peggy Eleanor, Geneva Mitchell and Lillian Woods.

AMUSEMENTS.

AMERICA'S FOREMOST THEATRES & HITS. DIRECTION OF LEE & J. J. SHUBERT.

SHUBERT VAUDEVILLE Always a Thrustful WINTER GARDEN 1 4th ST. THEATRE 10 STAR ACTS. Twice Daily, 2:15 and 8:15.

INA CLAIRE BLAUHAUSEN'S 2nd WIFE RITZ THEATRE 3rd ST. 2nd

BELMONT 3rd ST. 2nd 42nd ST. 2nd

39TH ST. Theatre, n. B'way, Eves. 8:30. Mat. Sat. & Thanksgiving Day. WILLIAM

HODGGE In the Greatest Laughing Novelty in New York BEWARE OF DOGS

REPUBLIC THEATRE 14th ST. 2nd THE MAN'S NAME

48th St. Eves. 8:30. Mat. To-day & Sat. 2:30. BY EUGENE WALTER & MARLOE GARD

WE GIRLS The Hattens' Gayest Comedy with Mary Young and Juliette Day. "Lots of ginger and it has speed enough to carry it along for months."—Sun.

JOHN GOLDEN'S ATTRACTIONS LITTLE THEATRE, W. 44th St. at 8:30. Mat. Sat. & Thanksgiving Day. "The 1st Year"

"Thank-U" The SMITH-CUSHING Comedy Success STAGED BY WINCHELL SMITH

THEATRE GUILD PRODUCTIONS LILION FULFON, W. 46th St. at 8:30. Mat. Sat. & Thanksgiving Day. "The Circle"

AMBUSH GARRICK, 65 W. 35 St. 8:30. Mat. To-day & Sat. 2:30. LAST 2 WEEKS. "TANGIERINE"

JUST MARRIED Nora Bayes, W. 44th St. Eves. 8:30. Mat. Sat. & Thanksgiving Day. "The Circle"

LYRIC 42nd & B'WAY Lois Weber's greatest picture WHAT DO MEN WANT?

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"THE WILD CAT" COMING.

John Corio's production of Manuel Pella's "The Wild Cat" will open at the Park Theatre Saturday night, November 26. It is a spectacular operetta that

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